

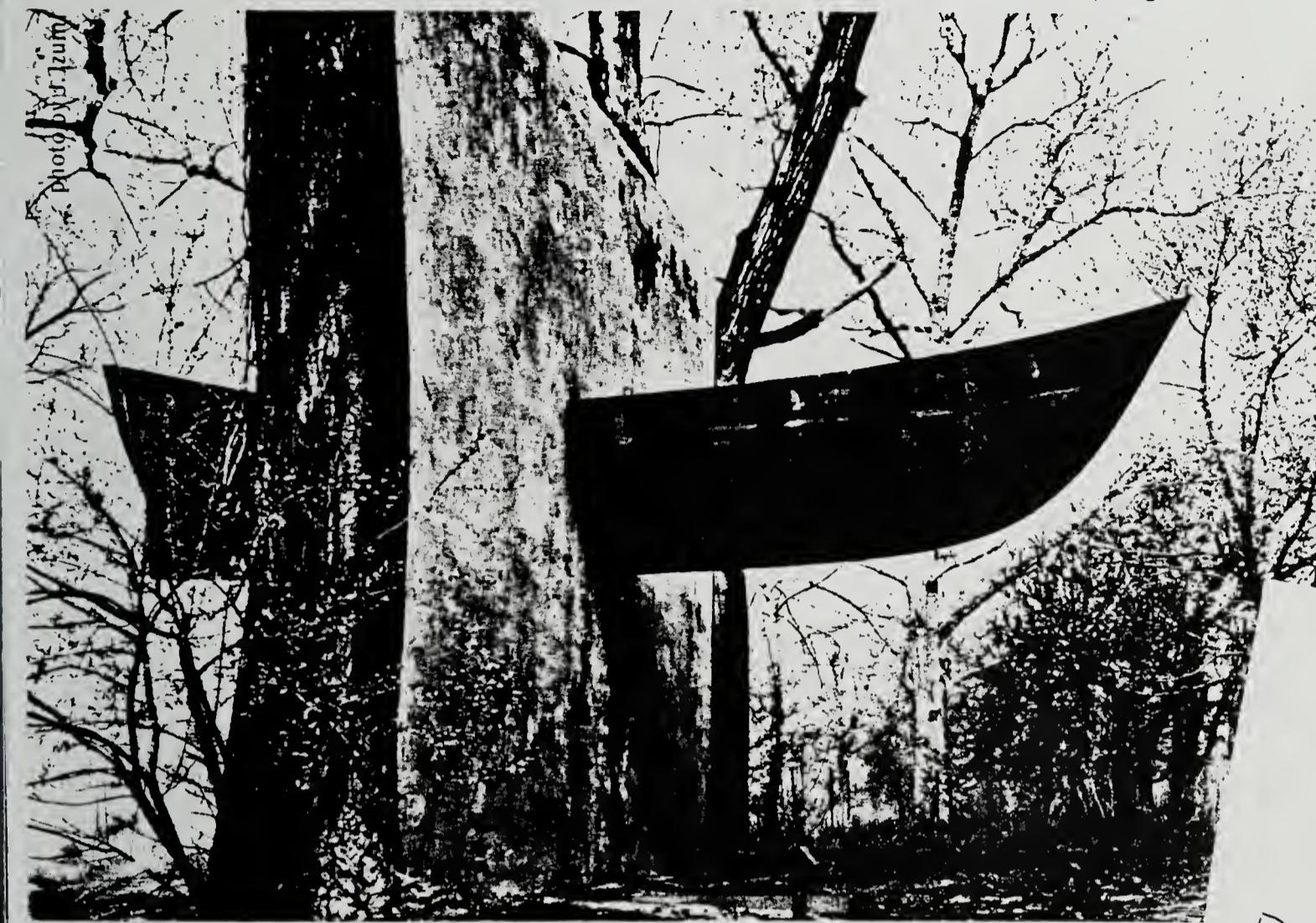


STOREFRONT

for Art and Architecture

51 Prince Street New York, New York 10012

Directors: Kyong D. Park Robert L. Seltman



TOSHIO SASAKI

"Drawings in Lead"
Nov. 9th ↔ Dec. 9th

Toshio Sasaki was chosen for the first one-person show at STOREFRONT for several important reasons. We feel his work best articulates the collision between East and West, body and mind, theory and practice. We first discovered his vision in a piece called The Map of Time/The Time of Map a permanent installation on Ward's Island (see photo).

This new show Drawings in Lead brings together conceptual 2-D image-making with the tactile language of the sculptor. This informational display, antithetical to the computer monitor, as a language for both philosopher and sensualist, verifies the potential still inherent in the plastic media.

We recommend you call STOREFRONT at 431-5795 and see this work in person.

OPENING at
STOREFRONT
51 Prince St.
Tuesday
Nov. 9 7PM

DARK DANCE
party at
597 Broadway
(just So. of Ho.)
Nov. 9 11PM



RONALD REAGAN

Dear RL,

DARK DANCE
sounds like a night
of haunting beauties
sweating wild in erotic
dance madness, no one
knowing or caring who
they rub their wet
bodies against in the
music high darkness.

I'll be there in drag
but don't tell Nancy,
she already suspects
me and a few boys
from the security pool!!

Best Wishes,

Ronald Reagan
RONALD REAGAN



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Storefront for Art and Architecture

https://archive.org/details/198211_drawingsi00tosh



STOREFRONT

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51 Prince Street New York, New York 10012
Directors: Kyong D. Park Robert L. Seltman

GALLERY HOURS

November 9 - December 9 Tuesday - Saturday 1-6 PM

December 10-22 Saturday 1-6 PM

or by appointment (212) 431-5795

To Internal Public Relations:

We are presently exhibiting sculptor Toshio Sasaki whose work may be of special interest to you.

Mr. Sasaki works with sheet lead molded around wood framed forms to create powerful, sensitive wall hangings and free standing sculpture. With elements such as water waves, sea shells, water fowl, and fish placed in geometric fields, he explores philosophical and mathematical dynamics of nature.

His sculpture demonstrates the diverse applications of lead, the qualities of malleability, strength, and character of color and texture.

Toshio Sasaki, a Japanese-born artist, 10 years in New York City, is respected within the art community for his strong consistent work.

Mr. Sasaki's work will be on display at the gallery STOREFRONT for Art and Architecture until December 22, 1982 (see gallery hours above). For viewing the works after Dec. 22, please contact STOREFRONT.

We hope you will call us for an appointment or visit us during our regular gallery hours.

Respectfully,

A handwritten signature in black ink, appearing to read "Robert L. Seltman".

Robert L. Seltman
Director of Art



Toshio Sasaki



STOREFRONT for Art and Architecture

51 Prince Street New York, New York 10012

Directors: Kyong D. Park Robert L. Seltman

November 9-December 9

Gallery Hours

Tuesday-Saturday 1-6 PM

Other hours through appointment

431-5795

TOSHIO SASAKI

STOREFRONT for Art and Architecture invites you to view the works of Toshio Sasaki. We first discovered his vision in a piece called the Map of Time/the Time of Map, a permanent installation on Ward's Island, New York City(see cover of the catalogue). What we encountered there was a powerful dialogue between East and West, body and mind, theory and practice. With much excitement, STOREFRONT presents our first one person show, 'Drawings in Lead' by Toshio Sasaki.

These newest sculptures by Mr. Sasaki brings together the conceptual 2-dimensional image-making with the tactile language of the sculptor. This informational display, antithetical to the computer monitor, as language for both philosopher and sensualist, verifies the potential still inherent in the plastic media. As a philosopher, Mr. Sasaki pursues the innovative possibilities of mind. As a sensualist, he surrenders to the creative nature of hand.

For further information, do not hesitate to call us. We hope you will visit us soon, and see this work in person.

*The show will be extended Dec. 10-22, and the works can be viewed through appointment. In addition, STOREFRONT will be opened to public at saturdays; December 11 and 18.

Toshio Sasaki / Drawing In Lead Series



"Drawing In Lead #3" 1981 39"W x 47"H x 6"D sheet lead and wood

Toshio Sasaki / Drawing In Lead Series



"Drawing In Lead #5" 1982 48"W x 60"H x 17"D sheet lead and wood

Toshio Sasaki / Drawing In Lead Series



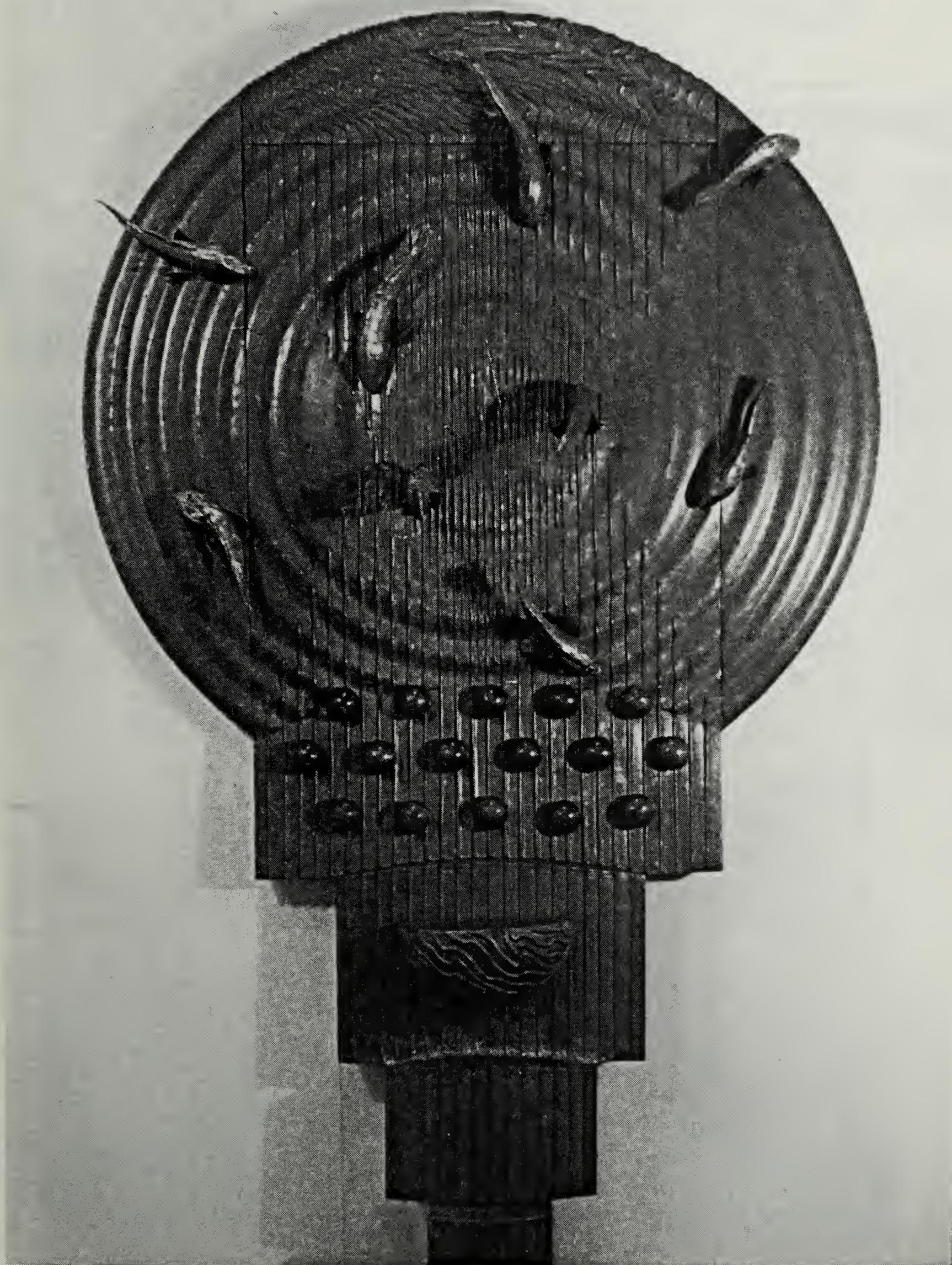
"Drawing In Lead #7" 1982 40"W x 64"H x 24'D sheet lead, wood and glass

Toshio Sasaki / Drawing In Lead Series



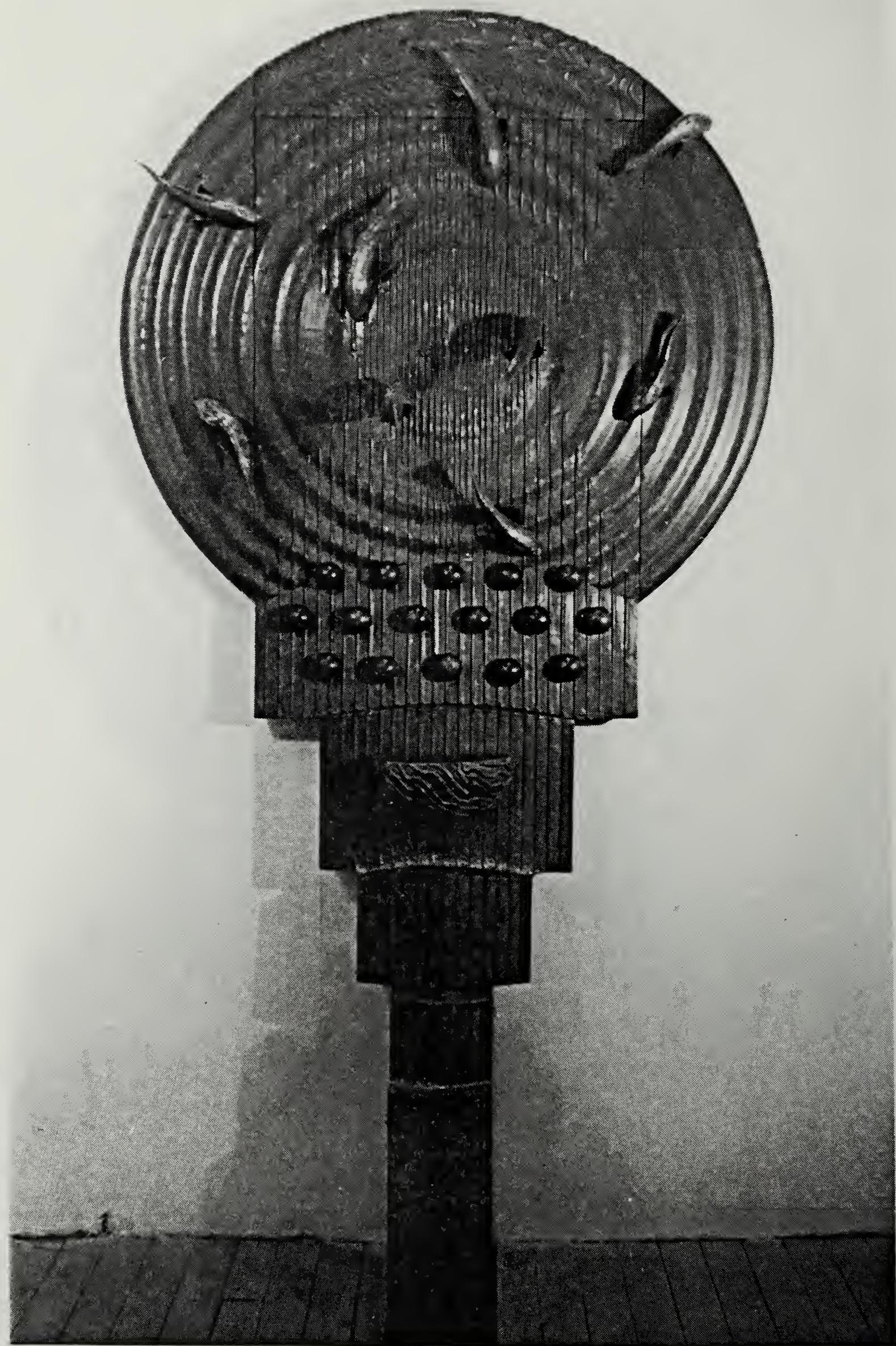
"Drawing In Lead #7" 1982 40"W x 64"H x 24'D sheet lead, wood and glass

Toshio Sasaki / Drawing In Lead Series



"Drawing In Lead #6" 1982 5. 94"H x 15"D sheet lead and wood

Toshio Sasaki / Drawing In Lead Series



"Drawing In Lead #6" 1982 52"W x 99"H x 15"D sheet lead and wood

EXPRESS

Page 28 Express Spring 1983

THE FUTURE OF SOHO

Soho residents are fighting to save their neighborhood, and possibly, the city. Two different developers, Lou Futterman and Donald Zucker, have applied for zoning variances to build hi-rise residential developments right across the street from each other on West Broadway between Canal and Grand Streets.

"In our estimation, this is just another large, bulky building," says chief architect for the Zucker project, Michael Futterman. Community Planning Board meeting December. He also referred to the presently being "a no-man's land" area, dressed its inhabitants as "Sohoites," further demonstrating his feel for the neighborhood.

If allowed to proceed, these "Twins of Soho" (not the actual name; they are separate developments) would dramatically change the face and fabric of the neighborhood, crowding into two blocks the population density of twelve existing blocks. They would also block out what is so important to artists in the area: the havoc with the already present problems at the Holland Tunnel approaches, increase the tourist population of the area, and, as a result bring in more crime, poorer air quality, and reduce the number of parking spaces in the area to below zero. As one artist commented: "How much more success can this neighborhood stand."

In addition, approval of the developments would set a zoning variance precedent that would encourage other developers to follow suit. The area has been strictly zoned for artists and light manufacturing use since 1972; no such variances have been granted to date.

Also significant is the danger to existing buildings and their residents should construction on either of these projects begin. Because of the subsurface conditions of the properties (they lie on a marsh; one of the sites formerly housed the St. Alphonsus church which was torn down in 1981 because it was sinking), it would be necessary to pile-drive into bedrock 75 feet below to support a hi-rise. "This sustained pile-driving," according to one speaker at the board meeting, "could leave ten or more buildings in rubble."

This frightening projection was supported by a written statement and detailed report by Malcolm Graff, a consulting engineer who did structural inspections of several buildings surrounding the sites. "In my opinion," stated Graff, "any large scale excavation or pile-driving operations, such as would be required for the proposed project(s), could upset the equilibrium of the buildings in the area with disastrous effects."

Further illustrating the potential danger is a statement from Ron Shiffman, the Director of the Pratt Institute Center for Community and Environmental Develop-

ment of Appropriateness, requesting specific revisions in the design to be made. The next meeting is scheduled for March 22. After the Landmarks Commission, Futterman still has to face the Community Planning Board #2 and the Board of Standards and Appeals; the Landmarks Commission has no jurisdiction over zoning.

Zucker's request for variances to build his project, a 16-story structure with shopping mall, restaurant/cabaret spaces (possibly a disco), and 148 "artist living/work quarters" ("It's an insult to me that they're saying this is being put up for artists," said one Sobo artist; "it's being put up for profit!") The projected rents would be \$1200 a month for 1200 sq. feet, "a high rent for what most artists would consider a small space") was unanimously opposed by both Community Planning Board 2, where the site lies, by the neighboring City Planning Commission.

It's now up to the Board of Standards and Appeals to either deny the request for zoning variances or approve. How they rule will decide the future of Soho. The hearing is Tuesday, May 17, at 80 Lafayette Street and the public may attend.

Zucker has claimed "hardship", that is, that he needs the variances because it is not economically feasible to develop the land to conforming use - a light manufacturing or office building. Meanwhile, other property owners, businesses, and galleries in the neighborhood are being forced to comply with the zoning laws. What many are asking is why Zucker bought this property if he can't develop it to conforming use. Perhaps these developers believe they have the power to do whatever they please with a neighborhood; do they?

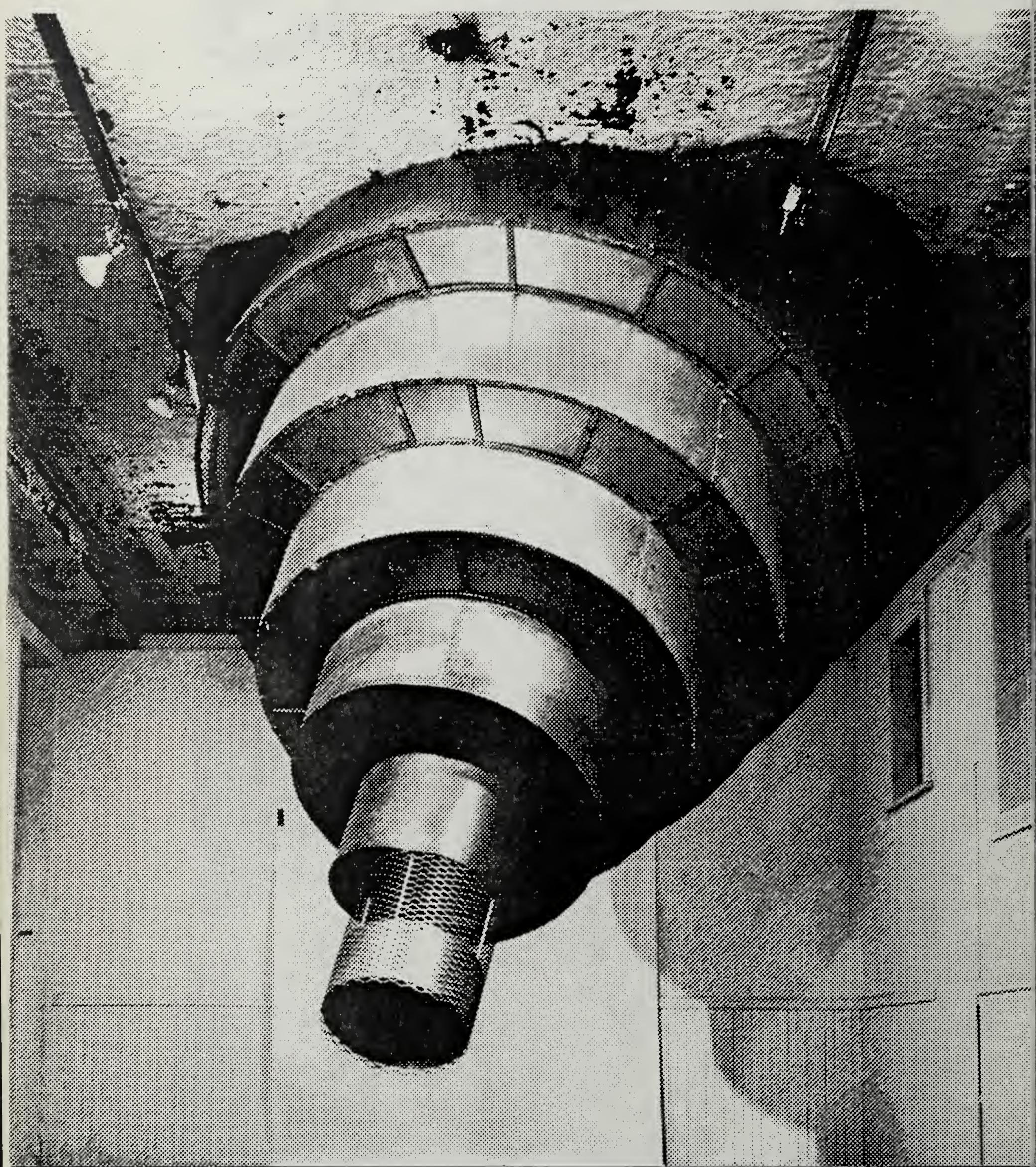
Lynda Crawford



Toshio Sasiki from the "Drawings in Lead" show at the STOREFRONT for Art and Architecture, in Soho, New York, Winter, 1982

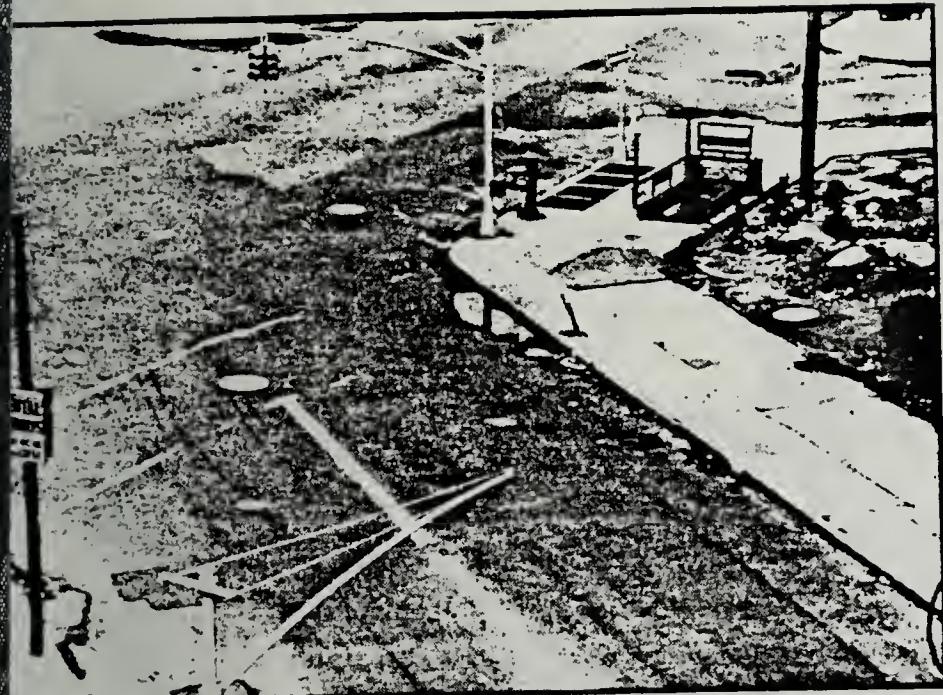


Toshio Sasaki / Lighthouse



"Lighthouse" Installation At P.S.I. 1980. Photo By Toshi

SOHO NEWS



Dot dash: Maura Sheehan puts Long Island City in the pink

SCHOOL'S OUT!

William Zimmer

ing, will frustrate the unsuspecting motorist or peripatetic. Big punk-pink

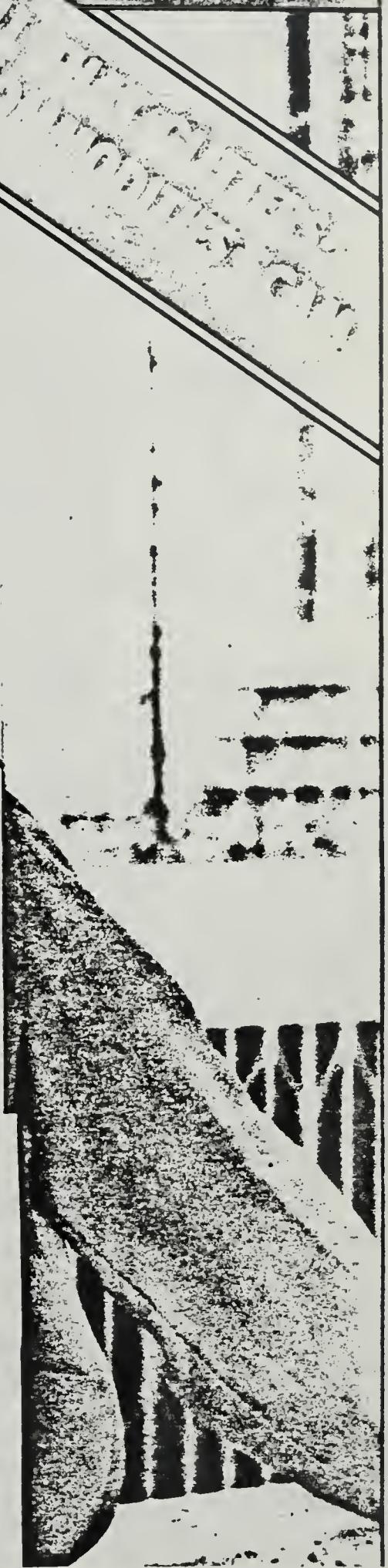
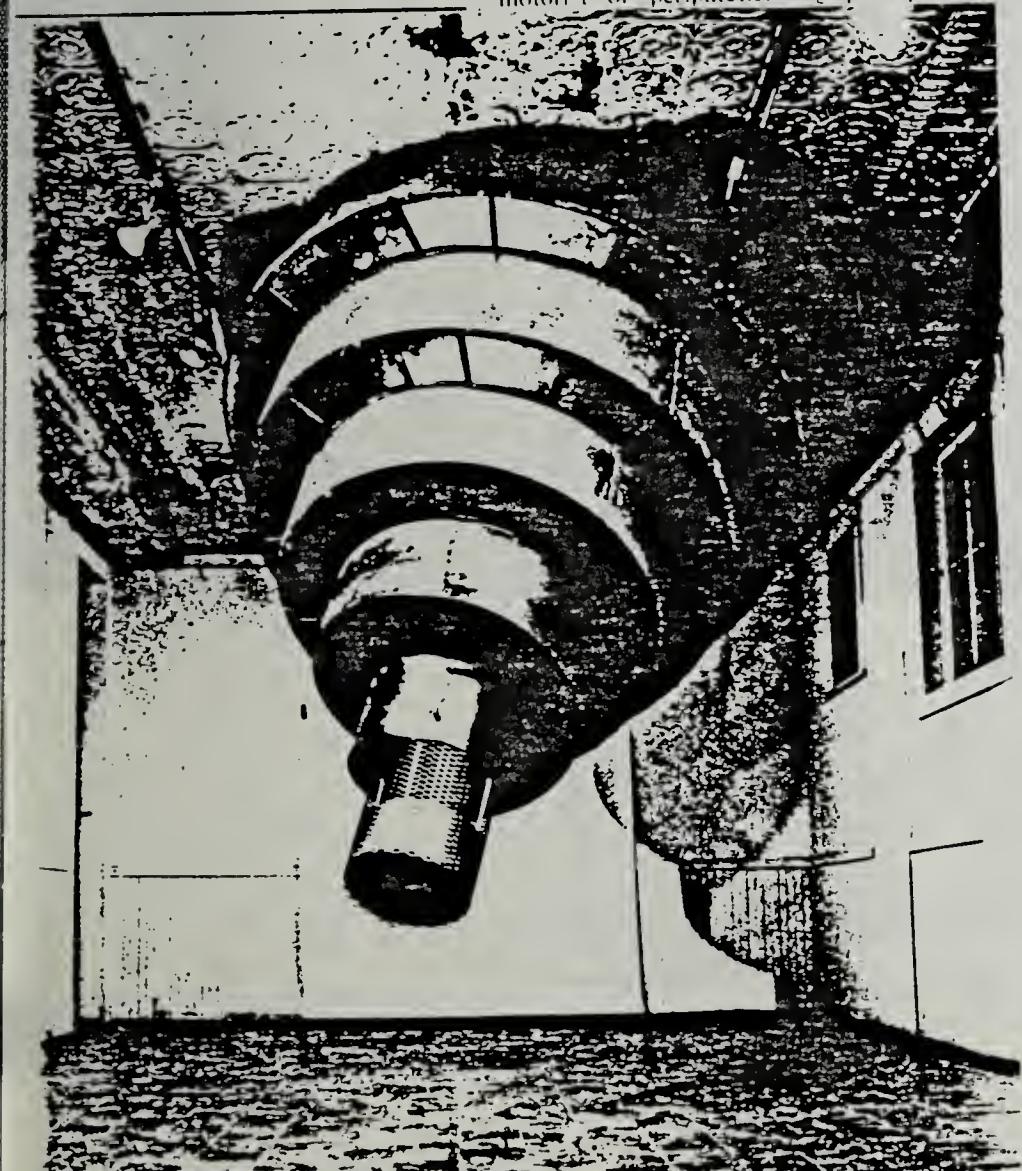
soundproof room, near the auditorium but off the beaten path. (You must ask for the keys.)

You get there by wending your way up a darkened stairwell covered with lead sheets. Along the stairs Orr has cut out a peephole that offers a spectacular view of Manhattan: an image to retain in the dark and noiseless chamber. Orr's room is very cool and quite therapeutic, and you little care that it may be more in the realm of holistic medicine than art.

Having shut out the world for a while, return to it with a flourish in Roberta Allen's *Everything in the World There Is to Know Is Known by Somebody, but Not by the Same Knower*. I am partial to artists who, in the tradition of Walt Whitman and James Joyce, objectify their minds by making catalogues and inventories of their contents. Also scanning the world is the amazing *Lighthouse* of Toshio Sasaki. Looking somewhat like an enormous dentist's drill or a spiral by Tatlin, it shoots, via a rotating mirror at its nose, images of the sea along the walls, ceiling and floor.

It's quite a switch from all this reaching-out to the modest *Screw Room* of Mikuya Masuda housed in a supply closet. The action here is a floor of shiny screw-heads with a single one prong-side up, which makes all the difference and more frisson than is admitted in the accompanying statement: "When a single unit is extracted from the whole, the volume or quantity of the mass is perceived."

If our Queens kid wanted to see some





Permanent Installation at Wards Island, New York City
"THE MAP OF TIME/THE TIME OF MAP" ; opened 1980

VOICE

VOL. XXV No. 26 THE WEEKLY NEWSPAPER OF NEW YORK JUNE 25-JULY 1, 1980 75¢

Dallas Again

The Plot Sickens
By Eliot Fremont-Smith (P. 37)

Stalking the Wild Sculpture

by Kay Larson and Carrie Rickey Photographs by Sylvia Plachy

MANHATTAN PSYCHIATRIC CENTER'S SCULPTURE GARDEN. Ward's Island: Take Lexington Avenue IRT to 125th Street, then board M-35 bus to Ward's Island. Open daily, 10 AM to sundown.

missing tepee marked by careful placement of rocks defining its site. Humphrey, a volunteer at Manhattan Psychiatric, encouraged patients to help in the planting

it proves to be made of fiberglass. Although at first suggesting a machine form—a colossal drill bit or spiny implement—after a few moments it resembles the embryo that housed Julie Christie's com-

tantly the most ambitious of the new installations, gracefully addressing sculptural issues of scale, color, and material without getting bogged down and strident about any particular aspect. Sperry's

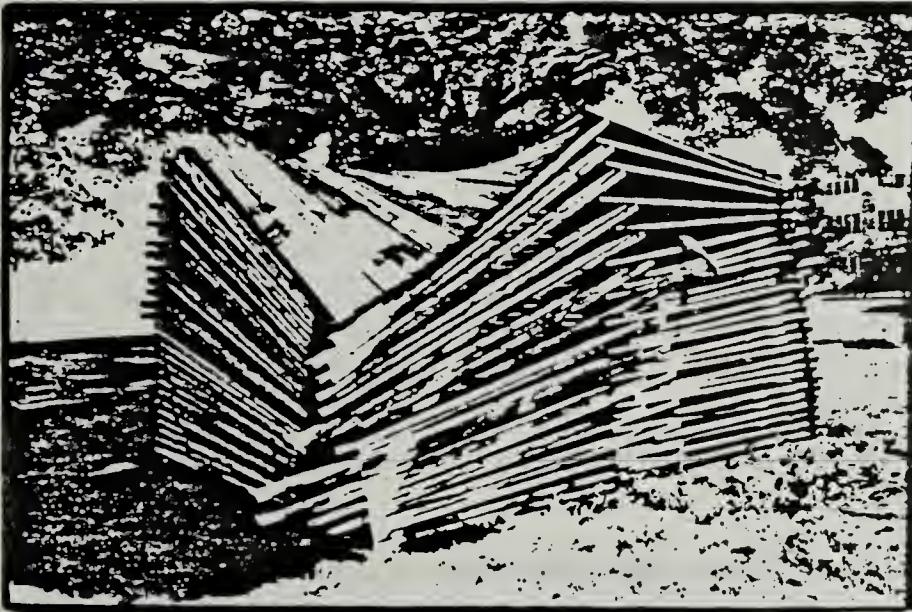
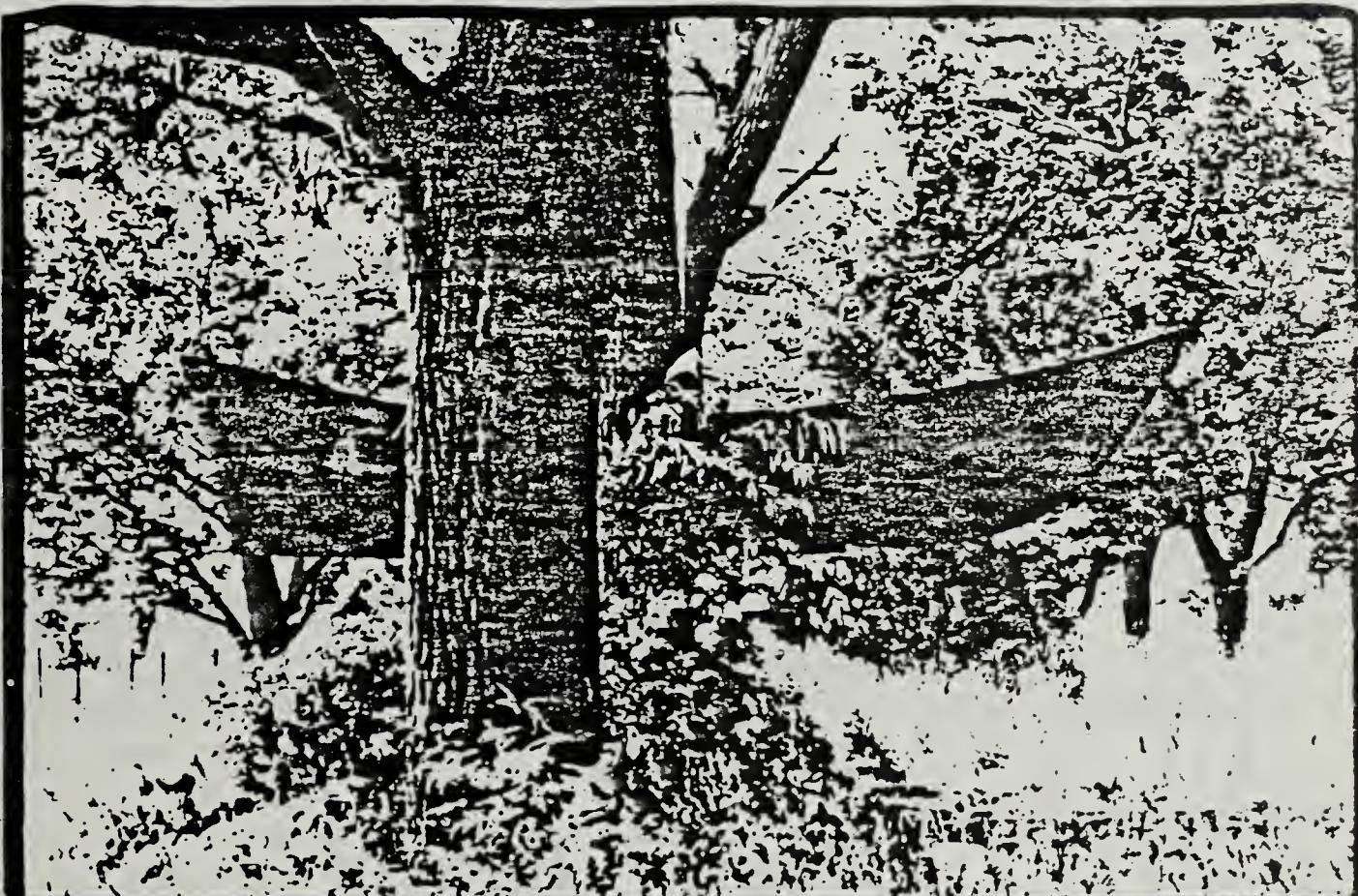
ART

middles, and ends—but not necessarily in that order, an attitude contributing to the liberation from narrative and signalling the death of dramatic structure and pacing. Cunningham's story has a beginning, middle, and a to-be-continued urgency, which may signal the Return of the Narrative, a storytelling convention that keeps threatening to be born again.

Yellow-and-white striped, OSCAR YACILA's concrete path winds in an S-curve which he punctuates with a half-dozen way stations: yellow-and-silver car tires studded with red feet and standing high on pedestals. He calls it *Hommage to Christian Doppler*. Its effect: a carnival funhouse or road to Oz that promises to be a romp—an educational one. Doppler-like, Yacila's proximity of bright color and undulating stripes vividly accelerates their respective effects into a frenzied blur. Footprints in the concrete path—perhaps traces left by the artist at the extremes of his route—suggest the impossibility of determining which is beginning, which is end.

I don't want to imply that Ward's Island has anything in common with the Bermuda Triangle, but the haunting specter of a deserted rowboat floating nine feet off the ground with no apparent means of support and no survivors within did make me think of some Peter Benchley explanation for the evacuated crafts found in the Caribbean. In a grove, in plain sight of the Triborough Bridge, TOSHIO SASAKI's *The Map of Time/The Time of Man*, a floating boat, is fixed in its drift toward a destination. Seeing its stern jut out between the treetops, for a moment you figure the sparrows got lazy and devised their own form of rapid transit.

What Sasaki actually did was brace a slab of concrete between two maples; the slab is virtually invisible from certain sightlines. Possibly Sasaki placed the rowboat on a bisecting plane through the drying concrete. The boat juts through the concrete membrane, seemingly detained on its voyage, a penetrator caught in the act. Sasaki's vessel, suspended in mid-air, is as erotic as it is magical. Like sex, which can defy all laws of gravity, even Sasaki's magical specter can be explained. But what astonishes is the inexplicable thrill before the explanation (C.R.)



Sasaki's floating boat (top), Alan Wexler's "Building Serves 4" (left), and Kazuko's "Bell Bridge" (right)

JUNE 25-JULY 1980

SUBSCRIPTION
DAILY NEWS
CHARGED WITH RACISM
Mixed Media

SOHONews

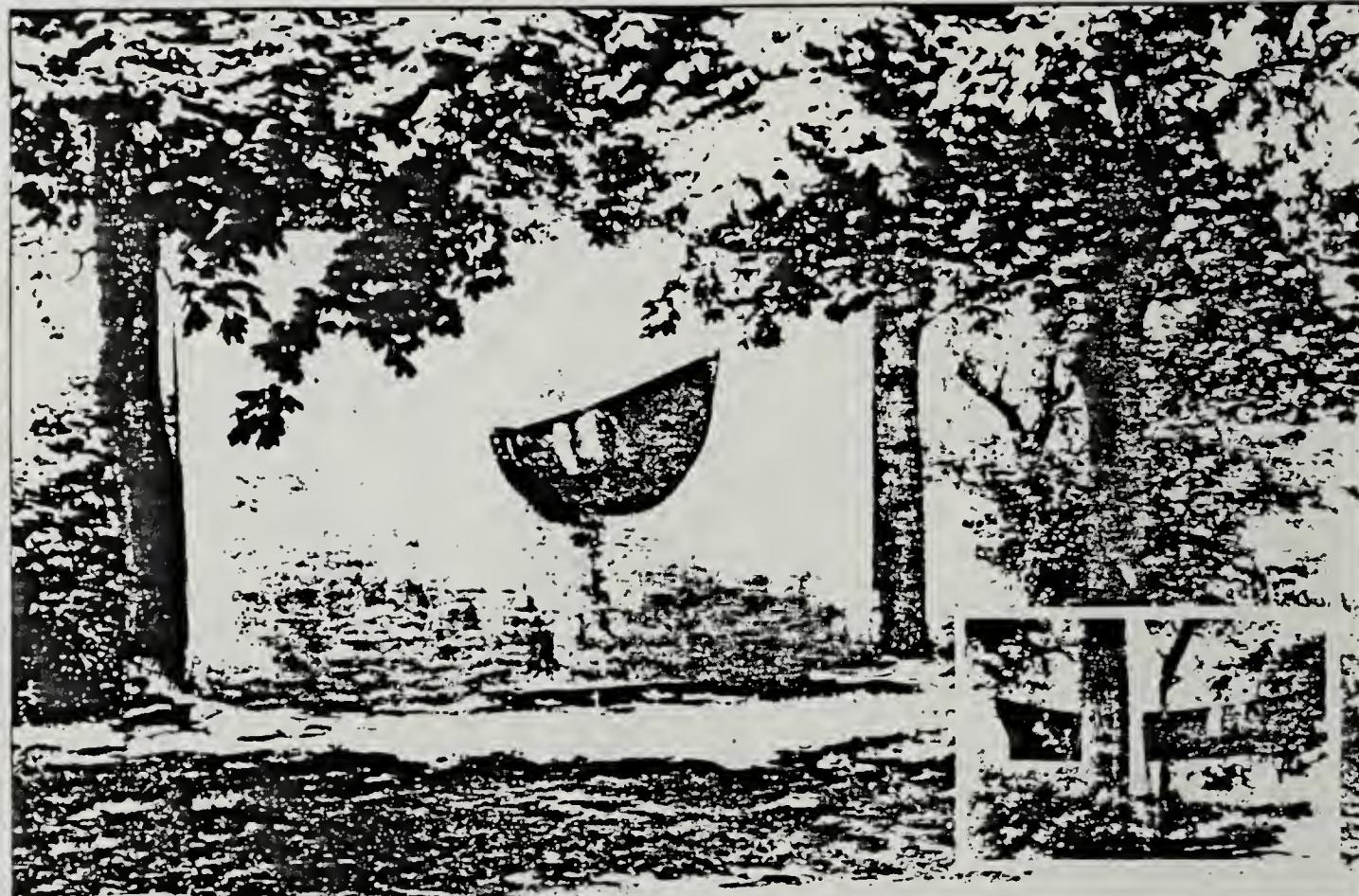
ART MOVES OUT-DOORS

PAGE SECTION

BLUES BROTHERS

their close-up variety.

Further afield, several surprises are worth noting: Kusuko's *Bell Bridge* (rope and twigs joining two trees across a road and casting a shadow that might be Easter Island writing); Toshio Sasaki's *The Map of Time/The Time of Map* (a steel boat penetrates a concrete wall built between two trees in the woods); Oscar Neri's *Homage to Christian Doppler* (brightly painted automobile tires make a grassroots-like garden of signs on a concrete spiral); Steven Montgomery's *Echolalia* (painted branches, barbed wire, wire mesh and adobe explode in purple, yellow and red extremes). The rest is up to you.



Toshio Sasaki's *The Map of Time/The Time of Map*

Wards Island

JOHN PERREAU

A pile of press releases. A poster. Two maps. Some photos and my little black notebook. Where do I start? How do I begin to discuss the array of outdoor sculptures on Wards Island? Works dot the grounds, woods, fields surrounding the buildings of Manhattan Psychiatric Center, on an island in the middle of the East River. Forty-four works that remain from last year's summerfest provide some bearings, but 46 new ones reinstate the treasure hunt effect.

3 Last year's extravaganza was very well received. New York City in the summer is

an outdoor sculpture festival. Should it be made official or would that mean bureaucratic hot air and regulations? Would a city-sponsored art map hurt? And perhaps a little promotion? The way it stands now Wards Island looms large in the unofficial outdoor sculpture festival.

Two artists' organizations — OIA (Organization of Independent Artists) and AREA (Artists Representing Environmental Art) — put on the exhibit, and the work ranges from middlebrow to experimental, from portable work that would look good in front of almost any office building to site-oriented "pieces" that are meant to relate to these exact contexts and terrains. There's something for everyone, though I,

of course, prefer the more adventurous efforts.

OIA is responsible for 70 inland works and for continuing the concept of a sculpture library. Portable works may be purchased or rented and site-specific works could suggest related commissions. It's a terrific showcase for outdoor sculpture by mostly younger artists. There's nothing else like it, anywhere.

AREA, represented by 12 new shoreline sculptures, was on Wards Island long before OIA and has managed to lay claim to the shoreline areas, befitting its original concept of onriver, crossriver visibility matched with onisland viability.

Both groups seem to be cooperating quite well, and this year a map of all the works (produced by Mary Thomas) is clear and very helpful. In fact, it is essential. Most works are not labeled and some are nearly invisible, particularly when you

TOSHIO

SASAKI

788A UNION STREET, BROOKLYN, NEW YORK 11215

718-636-8409

Born in 1946 in Kyoto, Japan. Studied architecture at the Nishinoda Industrial High School from 1962-1965. Awarded scholarship to study sculpture at the Aichi Prefectural University of Fine Art, received B.F.A. in 1972. Joined the service of Yonemiya Design Company from 1972-1974. Moved to New York in 1974, and in 1974-1975 was awarded The Max Beckmann Memorial Scholarship in sculpture for the academic year. In 1979-1980 was awarded a CAPS (New York State Council on the Arts) Multi-Media Fellowship Grant. In 1986-1987 was awarded a National Endowment for the Arts Visual Artists Fellowship grant.

SELECTED INDIVIDUAL EXHIBITIONS

1970	Kunugi Gallery, Tokyo, Japan
1978	112 Workshop, 112 Greene Street, New York
1982	Storefront for Art Architecture, 51 Prince Street, New York

SELECTED GROUP EXHIBITIONS

1969-1971	Several shows in Japan
1974	Faculty Show, the Brooklyn Museum Art School, New York
1975	"Body Performance" on West Broadway & Prospect Park, New York'
	"Park Slope 12th Annual Exhibition" Brooklyn, New York
	"Japanese Artists of Brooklyn" Brooklyn Museum, New York
1976	"Installation/Performance", the first studio show, Brooklyn, New York
	"Japan Today" One World Trade Center, New York
1979	"Special Project/Lighthouse" PS1, Institute of Urban Resources, Long Island City, New York
	"The Map of Time/The Time of Map" the permanent work Sculpture Garden of Manhattan Psychiatric Center
	Ward's Island, New York
1982	"Self Portrait Show" Kwok Gallery, New York
	"Drawing in Lead" Storefront, 51 Prince Street, New York
	"Money on Money" Storefront " "
	"Show and Tell" Storefront " "
	"Terminal, New York" Brooklyn, New York
	"Sky Art Show" Fulton State Park, Brooklyn, New York
1983-1985	"Modern Mythology" Fordham University, Bronx, New York
1985	"Asian Artist Show" A's Gallery, New York
	"Roots to Reality" Henry Street Settlement, New York
	"After Tilted Arc" Storefront, 51 Prince Street, New York
1986	"Ten Chinatown/Open Studio" Asian Art Institute, New York
	"South Beach 111" An outdoor sculpture exhibition South Beach Psychiatric Center, Staten Island, New York
	"Contemporary Japanese Art Created in Other Lands" Gallery International 52, New York
	"Transculture Transmedia" Exit Art, 578 Broadway, New York



RamOpinion

Faculty Forum

Seeing With New Eyes

with Rev. Norris Clarke, S.J.

983

THE RAM/THURSDAY, DECEMBER 8, 1983/11

4. Next we move to the huge powerful piece in steel and wood, *Untitled*, by Toshio Sasaké, first partially vandalized, then rebuilt by the artist with the help of people from the Physics building and now located near the edge of Freeman Hall under the trees. A strong and very evocative piece to me.

Consider first the internal dynamics of its forms and color. The two main forms are the plane and the circle. Of all of the geometric figures these two, the straight line or flat plane and the circle, are the most diametrically opposed. One does not fold in on itself at all, encloses nothing; the other folds in on itself fully, encloses itself perfectly. One can symbolize unending openness incompleteness; the other, fullness and perfected completion. Think of the possible ways to put these two together in some kind of harmonic relation. There are not many. A circle resting on a plane is one, but somewhat static. Another is a dynamic interpenetration, the circle joining both sides of the plane and penetrating it. This is the powerful energy-charged form the artist has

chosen.

Just explore the tremendous power of the two very simple man-made forms in tension and synthesis, compared to the undulating, complex, softer forms of nature in the trees framing the piece. Now the color of the steel: if you drop the preconceptions most of us have, that only certain kinds of traditional materials can be accepted as beautiful—certainly rust, the sign of decay and junk, cannot be one for us—and just look with fresh eyes, the effect of rust shows up as a perfectly natural form in nature with a lovely, warm, russet glow, etched in delicate filigree patterns if seen close up. To catch the full impact of the interplay of the two basic forms, the best place to stand seems to me to be at the edge of the white wood wall, facing toward the building, so that by a slight turn of the head you can see both sides of the wall with the circle arching over it.

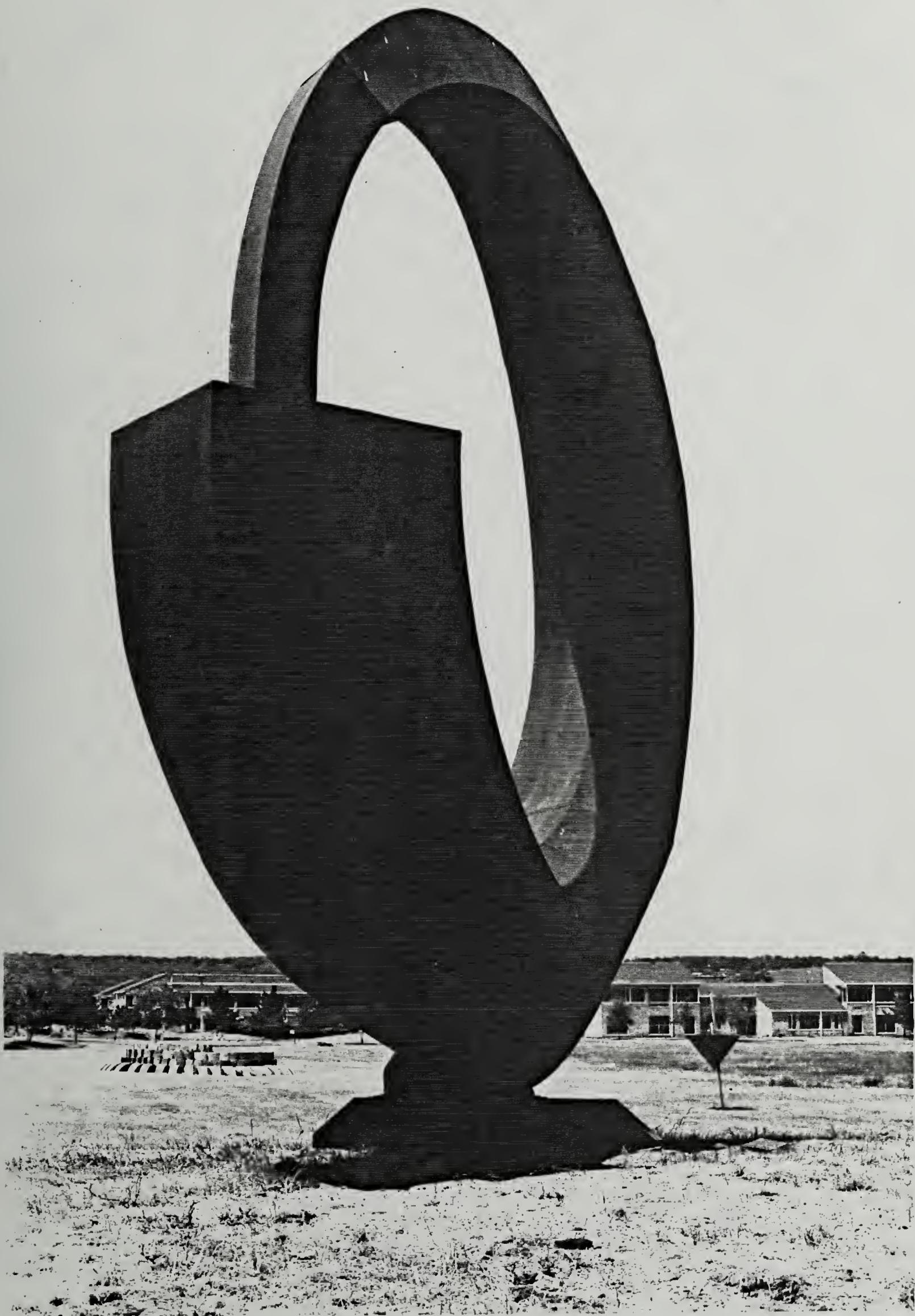
Now for the feeling and ideas that well up in me as I let my imagination freely

associate. A wall is the type of an obstacle that separates. Within the closed frame of the two trees and the sculpture there is no way of climbing over the wall (too high) or going around it (wedged tight against the trees), by ordinary means. Think of two aspects of yourself that are hard to put together, seem irreconcilably opposed to each other. Think of walls separating people or whole peoples from each other. Think of the powerfully symbolic Berlin Wall, separating East from West, with no, or very poor, real human communication across it. Perhaps the only way to overcome the separation, the Wall in human lives, is by a creative leap right over the top, which dynamically joins one side of the wall to the other and rejoins itself in a dynamically integrated whole again. This piece moves me deeply as I see anew all the symbolic "walls" in my and other human lives, and invites me to a creative leap over the top. The Wall is separation, apartness; the Circle is fullness, integration, self-completeness, without destruction of either side. Have you leaped over your walls?

In conclusion, welcome to the creative adventure of seeing *all* the things around us with new eyes!



Performance on West Broadway
Oct. 25, 1975



1986. "The House of Metagalaxy / Time "DA CAPO"
STEEL . 20 feet Dima., 6 feet D.

